

## COZY THEATRE

PRESENTS  
MARGERY WILSON IN  
**THE LAW OF THE GREAT NORTHWEST**

A blood-tingling romance of the Canadian fur country where the nose of the rifle lays down the law until the Royal Mounted tame the untamed.

Written by a former member of the Royal Mounted. It's a Triangle Treat—Also LATEST HEARST-PATHE NEWS

Tomorrow, Monday  
Regular Prices Prevail

**"THE BRAT" COMING  
GOOD SHOW HERE SOON**

The New York comedy success "The Brat," by Maude Fulton, who also plays the title role will be the attraction at the Orpheum theater for an engagement of one night, Sunday, May 5th.

The play is presented by Oliver Morosco who has given to the playgoers of this city such successes of the stage as "The Bird of Paradise," "So Long, Letty," "Canary Cottage," "What Next?" "Peg O' My Heart," and many other notable hits of the past few years. He has selected the cast for this play with his usual care and skill, it being the original New York and Chicago company and production intact, direct from an all season's run at the Morosco theater, New York City, and four months at the Colonial theater, Chicago.

"The Brat" is said to be clean and wholesome and full of types. A self-centered egotistical novelist wants an inspiration for a new novel from a common little person whom he calls the Brat. He haunts the night courts and finally discovers his type; she is a brat, a small scrap of humanity, in court for the first time, but for no reason for which he need be ashamed. And so as the reversed uncle of the novelist afterwards expresses it, she is snatched like "a brand from the burning" into six heavenly weeks of warmth and comfort. At the end of that time the novelist is perfectly willing to cast her forth again. But he has not reckoned with her as a human factor. She has proved not a gutter snipe, but an angel of mercy to the young son at the house, who is sliding down into a life of drunkenness and uselessness as fast as the nagging and suggestion of his elders can drive him. The poor girl believes that she is in love with her "benefactor" and that he is in love with her. But she learns differently on the eve of her departure. Of course as all plays should "The Brat" ends happily for everyone concerned.—Advertisement.

**HIS WAY.**  
"If I were fighting abroad, I bet you, I'd bet you the enemy on a run."  
"And I bet you would always be in front of them."

Read the Classified Ads.  
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**"OVER THE TOP" WITH EVELYN NESBIT AND  
SERGT. EMPEY BOOKED  
FOR OGDEN THEATRE  
IN "REDEMPTION" AT  
ORPHEUM TOMORROW**

"Over the Top," a Vitaphone super-feature founded on Sergeant Arthur Guy Empey's famous war book of the same title, has been booked by Manager L. H. Peery, of the Ogdens theatre, and will be shown in the near future.

Sergeant Empey, born in Ogdens, probably the best known soldier of all the millions who have fought in the trenches of France to stem the tide of German barbarism, appears as the star of "Over the Top," and he is said to enact vividly the stirring experiences met by the French and British who held the lines against the Boche in the first mad months of the war.

"Over the Top," the first authentic reproduction of the drama and tragedy that is the war, has been hailed as one of the greatest photoplays in the history of motion pictures, and is ranked as the foremost of all the super-productions of the screen because of the personality of the star and the importance of the play as a contribution to the historical phase of the war and its relation to the war work of the United States. Because a regular army training camp was used in making the trench scenes and American regulars were employed in the mimic battles.

Albert E. Smith, president of the Vitaphone company of America, is credited with having scored one of the greatest accomplishments in the history of motion pictures in bringing Sergeant Empey and "Over the Top" to the screen. The little American, who is a native of Ogdens, was one of the first Americans to risk his life in the defense of civilization when the Germans made their assault on the freedom of mankind. He joined the First Royal Fusiliers of London, one of the contingents that made up "Kitchener's Army," and served eighteen months in the front line trenches as an infantryman, machine gunner and bomber, and was wounded seven times in battle.

Just as soon as his physical condition permitted, he launched into patriotic work over here. He sold more than a million dollars of Liberty bonds, aided the Red Cross and soldiers' smoke funds, and was a potent factor in recruiting the regular United States army to war strength after we had entered the conflict. He wrote "Over the Top" at the behest of friends who were convinced his story had value as a patriotic document, and he took the lecture platform on the same basis. Overnight almost, this plain soldier with a plain story of the war became an international figure. He was in demand all over the country and he spoke to hundreds of thousands of people.

As usual with individuals suddenly become famous, Empey was sought after by theatrical managers for a vaudeville tour and no less than four big motion picture companies made glittering propositions to him. He refused to consider himself a hero and he refused to capitalize the suffering and hardship that is the portion of the millions of "Tommys" and "Pollys" who make up the human wall that is saving humanity from the ravages of the Hun horde. However, Empey consented to appear in the Vitaphone production only when convinced that a motion picture playing up the high lights of "Over the Top" would show Americans just what we are up against over there.

**SOUTH PLEASES  
MAE MARSH**

Every worker in the Goldwyn studios is congratulating Mae Marsh on her recent overnight dash to Baltimore, where "the girl of a thousand faces" appeared at the Garden theatre and by means of a short film specially prepared by Goldwyn, as well as personal appeal, succeeded in selling to the audience packing the house more than \$2,000 of War Savings Stamps. Miss Marsh's friends at the studio point with pride to the figures as an inspiring patriotic achievement and eloquent proof of her compelling personality as well.

Read the Classified Ads.  
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Local interest in the enormous strides being made by present-day dramatic art will receive fresh stimulation in the announcement just made that arrangements finally have been completed for a showing here of the big photodramatic spectacle "Redemption" with Evelyn Nesbit and her son, Russell Thaw. This production is heralded as an epoch-making achievement in twentieth century drama. This big picture opens a four day run at the Orpheum theater beginning tomorrow night at 5 p. m.

The story of "Redemption," or strictly speaking the foundation upon which the story is based is taken from Evelyn Nesbit's early career. The past life of the star is vaguely suggested in the character she portrays, and the purpose of her life and her hope in the strong love of her son is made the keynote of the film and its title.

Evelyn Nesbit is known the world over, and she has proved herself not only an exceptional screen subject, but an emotional actress of really great ability. There are heart throbs that bring tears to the eyes.

There is truth in the story to amply justify the theme, and above all it makes one feel deeply mother love. Here and there are touches of comedy to relieve the tense dramatic situations, the result being an almost perfect photodrama.

Big scenic effects of extraordinary beauty, thrilling situations, quaint French-Canadian types, a whole Indian village, and a story teeming with the colorful romance of the great Canadian snow wastes, stamp "The Law of the Great Northwest" which will be shown at the Cozy theatre tomorrow as one of the striking Triangle productions of the April schedule. This story is a novelty. It deals with people but seldom touched in screen fiction. The thrilling scenes of this story are all taken from the personal experiences and observations of Ralph Westfall, who served as a member of the Royal Northwest Mounted Police for four years. Mr. Westfall has done a masterpiece in this story.

Carrying the hard-handed message of law and order to the farthest confines of the Canadian Empire he met with hair-breadth escapes and thrilling experiences. The frozen wastes and sombre depths of the vast forests yielded treasures of romantic material to his literary bent. When he joined Triangle scenario staff he was given a free hand. His first effort is "The Law of the Great Northwest." Margery Wilson is the vivacious, big-eyed Triangle beauty who plays the lead. She is supported by Will Jeffries, Eugene Corey and William V. Mong.

**DOUG FAIRBANKS  
IN "MR. FIX-IT"**

In a pretentious home in New York City live several millionaires with their wives, cousins, sisters and aunts and several interesting children. As might be expected, when individual interests in an aggregation of this lofty description are attacked, for real or fancied reasons, jealousy and recriminations, fault finding and bickerings, invariably are the result.

In consequence of certain developments, which it would be unfair to the public to divulge in detail, these aristocratic New Yorkers find themselves in predicaments of more or less gravity to themselves as participants, but highly amusing to the audience. Suddenly there appears on the disturbed horizon of the lives of these men and women, a bland smiling individual whose slogan is "laugh and be happy." He is known as "MR. FIX-IT" and he lives up to his reputation with highly effective results.

The instant "MR. FIX-IT" drops into this family circle and expounds his theories on happiness, there is something doing every minute. He has original ideas and he carries them out in a manner peculiar to himself. He brings into this home, whose windows are barred to sunshine and fresh air, a girl who, through certain circumstances lives in the slums with her brothers and sisters. There is a slum scene in the picture in which Mr. Fairbanks has a terrible battle with gangsters, from whom he escapes by climbing down the side of a house on a clothesline and swings across the street from window to window, on an electric banner. At the Alhambra tomorrow.

**Death Ends Revel's  
in Maniac's Harem**

The surest sign of a man's mental dissolution, psychologists tell us, is flung out when he indulges in magnificent dissipation. Nero had his hanging gardens, Louis XVI. had his Versailles with its love courts, and countless other rulers and men of power have had their pavilions, their pleasure palaces and their retreats, secret and otherwise.

Decadent modern millionaires have their "studios" and mountain lodges, concealed until some tragedy reveals their existence to the public. In view of this it is only natural that the authors of "Blue Blood," a Selectart drama starring Howard Hickman, should have devised a like form of indulgence for the principal character in their play. He is Spencer Wellington, the last of a long line of supposedly aristocratic ancestors, who marries a



Douglas Fairbanks  
A Mr. FIX-IT



An ARTCRAFT Picture

girl of fortune without telling her of the taint of madness in his blood. In a secluded part of his estate there is erected a building of marble and gilt, inside all the luxury of the Orient is recreated for the jaded young man, including a veritable harem of girls. The end of his orgies occurs in a mad revel, the like of which is never seen in public, preceding the death of the pitiable wreck of manhood. Wellington's folly is said to have been inspired by the life of a California profligate, whose exploits are known everywhere.

**This Baby Gets  
Good Start in Life**

The following, which speaks for itself, is taken from a recent issue of the Minneapolis News:

"What's in a name? What, indeed! The question has been discussed to weakness. Worse than that, we might have said to its demise. But it has bobbed up again.

"Richard C. Fox, local branch manager for the Goldwyn Pictures, has just become the proud father of a boy—weight, 7½ pounds; physically perfect. Now what name to bestow on the future film president became a matter of importance. A name is a thing which one must live with all his life—his, you see, not hers—and bears on gigantic success or insignificant failure.

"For hours and hours and more hours possibilities were considered and dropped. At length, nearly exhausted with name thinking (so a friend relates), Father Richard was suddenly struck with a brilliant inspiration. And the result the newly-born will carry through life.

"The conclusion was Goldwyn Conrad Fox. After analyzing the name, part by part, one may well ask again, 'What's in a name?'

—oo—

A big note of patriotism runs through the story which is calculated to teach the truth that no matter how

humble a person may be he or she may do her part in service of her country. The situations are replete with wholesome humor and a remarkable degree of human interest, shifting to moments of moving dramatic power. This unusual combination does much to make "Joan of Plattsburg" totally unlike any photo-production offered to the public since the great war began. In no sense a preachment, the Porter Emerson Browne patriotic comedy-drama has all the strength of the most carefully devised flag-flying play, yet it is an appealing story first of all—a story which reaches the heart and stirs the tenderest emotions.

With great skill the author relates the story of the humble little orphan who reads the romance of Joan of Arc and herself hears voices which she imagines are the same that led the Maid of Orleans to the rescue of her beloved France. The origin of these voices, and how Joan of Plattsburg responds to them as she sees herself the reincarnation of the immortal maid, coming by accident upon a way by which she can render magnificent service to her country—all this is the backbone of a story in which charm, pathos, intensity and power are admirably blended. It may be said that never has Mabel Normand had a role more calculated to display her skill as an actress and exploit her beauty and individuality. More than this, however, is Goldwyn's pride in the unusual character of the production as a whole and the realization that "Joan of Plattsburg" as a patriotic comedy-drama stands absolutely alone. Mabel Normand's new play is distinctively original.

**EFFECTIVE SINGING  
BY MEN ON HIKES**

CAMP KEARNY, San Diego, Cal., April 26.—Some of the most effective

HER LIBERTY LOAN SMILE.  
Mabel Normand delights in doing her bit for her country, no matter how great are the demands on her time at the Goldwyn studios. Stepping into a new production the day she finished another, the pliant star found time to appear in a special Liberty loan film aimed, of course, to stimulate enthusiasm in the present campaign. Her eyes and her smile will be potent factors in firing audiences to greater response.

**WOMEN BRAVER THAN MEN**  
Women often do their daily tasks in home, office or factory while suffering pain and misery that would put a man in bed. However, much of women's suffering can be alleviated. Backache, sore muscles, stiff joints, rheumatic pains, dizziness and like symptoms are caused by disordered kidneys and bladder. Mrs. Thos. Davis, Montgomery, Ind., writes: "I doctored several months without relief, when I commenced using Foley Kidney Pills, and got relief. Eight bottles cured me." Safe, harmless, quick results.—A. R. McIntyre Drug Co.—Advertisement.

**SINGING CLASSES  
AT CAMP KEARNY**

CAMP KEARNY, San Diego, Cal., April 26.—The first song in the new Liberty theater here, when that building is completed and the division singing classes are held in it, is going to be, "Hail, Hail, the Gang's All Here," according to Leroy W. Allen, division music director. Mr. Allen says this melody puts a nerve and "pep" into the men that he never has found attached to any other.

Incidentally, owing to the recurrence of the word "hell" in the words of the song, he is reluctant to have it sung in buildings where religious services are held, as is the case in most of the camp structures where singing lessons can be held now, and he is waiting for the completion of the Liberty theater to "sing it out of his system."

**Madge Kennedy Is  
Tireless Worker**

Madge Kennedy, the tireless, hardy out of the last scene of "The Danger Game," a Goldwyn Picture, April 7, steps into another production, under the direction of Charles Miller. The hearty approval of everyone who has seen the Roy Somerville play imbues the pliant star with even more than her usual vim and unflagging spirits.

There is a dearth of laborers in Mayo, Ireland, owing to the exodus of men to England to work in the munition factories.

Maybe some day professional reformers will make us glad by telling us what we may do instead of forever nagging us about what we may not do.—New York Telegraph.

## Alhambra Theatre

Today, "Unclaimed Goods," a Fast Gun Western Full of Comedy and Swift Action

Sunday, Monday, Tuesday  
**Doug Fairbanks  
In Mr. Fixit**

Wednesday, Mr. Farnum in "Swift Company," Polly Moran and Ben Turpin in "Saucy Madeline," Max Sennett.

Friday and Saturday, Enid Bennett in "Naughty, Naughty."

**Intolerance**

Sunday, May 5, 6, 7, the \$2,000,000 Film Sensation

**"The Kaiser  
THE BEAST OF  
Berlin"**

Comes May 8, 9 and 10



"I MAY ASK YOU AT ANY TIME TO STRIKE DOWN YOUR OWN MOTHER, SISTER OR SWEETHEART (SCENE FROM THE KAESER, THE BEAST OF BERLIN)"

**STAR IS MODERN  
JOAN OF ARC IN  
BIG FILM DRAMA**

With the release of Mabel Normand's newest production, "Joan of Plattsburg," scheduled for May 5, Goldwyn is offering to the public the first patriotic comedy-drama ever screened with confidence that the combination of this unusual story by Porter Emerson Browne and the artistry of Mabel Normand, "the star who never disappoints," will be enthusiastically received everywhere.

Retakes of important scenes have just been completed by George Loane Tucker to make the production conform to governmental request for the elimination of certain scenes which have an indirect bearing on training methods pursued at the great Plattsburg military camp, where much of the action of the play transpires. Goldwyn says unhesitatingly that the picture in its new form is a greater, more powerful production than was the original.

"Joan of Plattsburg" is notable for its timeliness, and while it is in no sense a war story, nor can it be interpreted as propaganda, the story of the charter orphan who developed into an inspired soldier-girl is uplifting and thrilling. With the entire country reared to a pitch of patriotism never before known, and with the spirit of sacrifice firing everyone to give up so-called essentials, Mabel Normand's new production will strike a responsive chord over and over again.

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humble a person may be he or she may do her part in service of her country. The situations are replete with wholesome humor and a remarkable degree of human interest, shifting to moments of moving dramatic power. This unusual combination does much to make "Joan of Plattsburg" totally unlike any photo-production offered to the public since the great war began. In no sense a preachment, the Porter Emerson Browne patriotic comedy-drama has all the strength of the most carefully devised flag-flying play, yet it is an appealing story first of all—a story which reaches the heart and stirs the tenderest emotions.

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**LYCEUM**

Today Only

**"BIG BILL" HART**

—in—

A five-part Triangle Production

**"The Primal Lure"**

Tomorrow, Monday  
Charles Ray in

**"THE MILLIONAIRE  
VAGRANT"**

A five-reel Triangle and a two-reel Sunshine Comedy

**"THE SHADOW OF  
HER PEST"**

**REX**

TOMORROW AND  
MONDAY

W. S. Hart

In

**"The Man From the  
West"**

**"TWO  
CROOKS"**

A two-reel Keystone and

Another Episode of  
**"The Crimson Stain  
Mystery"**

**Ogden  
Theatre  
TODAY**

**Jewel Carmen  
in  
"The Bride  
of Fear"**

The Story of True Womanhood With a Past—Also Alice Howell Comedy

**"OH, BABY"**

COMING—THEDA BARA IN "THE FORBIDDEN PATH"